HiPPiE Presents:
Metallica - Reload

Supplied By	: VAi @ HiPPiE	# Of Disks	: 1
Scanned By	: VAi @ HiPPiE	Release Date	: 12/12/01
Packaged By	: VAi @ HiPPiE	Release #	: Book 24
Type	: Scanned Tabs	Source	: ISBN 1575600943
Format	: PDF 1.4	# Of Songs	: 13
Resolution	: 300 DPI	# Of Pages	: 155

Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products into the scene.

Greets

All our respects goes to the people that currently are creating the scene of gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

> Ohhh man! I will never forgive your ass for this shit! This is some fucked-up repugnant shit!
>
> Pulp Fiction

ASCii: JiMi

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

E5 G5 E5VII F♯5 F5 A5 C5 D5

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Fast Rock ♩ = 208

Intro (Gtr. tacet)

Gim - me fuel, gim - me fire, gim - me that which I de - sire,

E5
*Gtr. II (cont. in notation)
N.C.(E5)

ooh.

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1) Rhy. Fig. 1A (Gtrs. I & II)

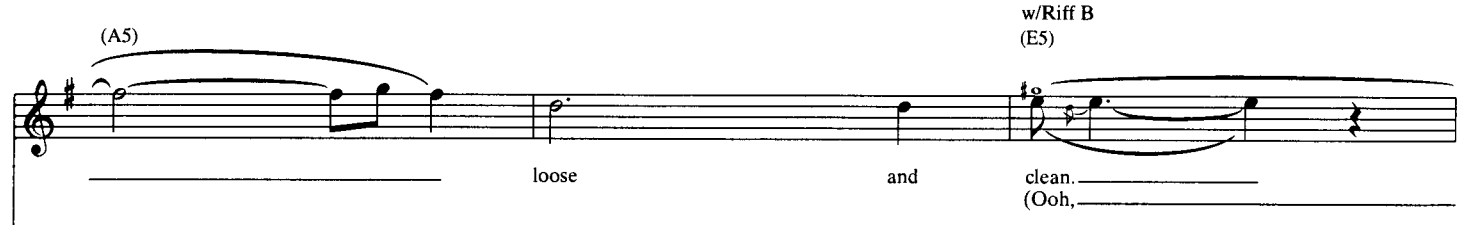
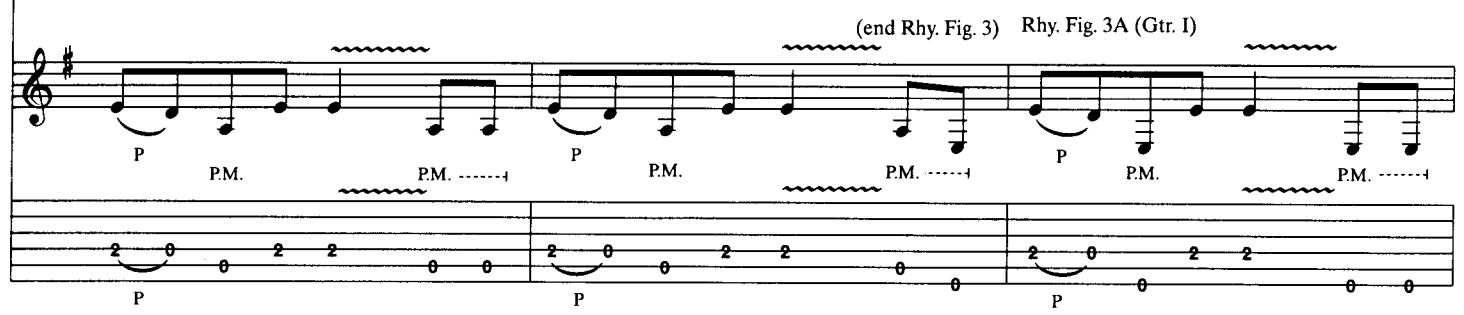
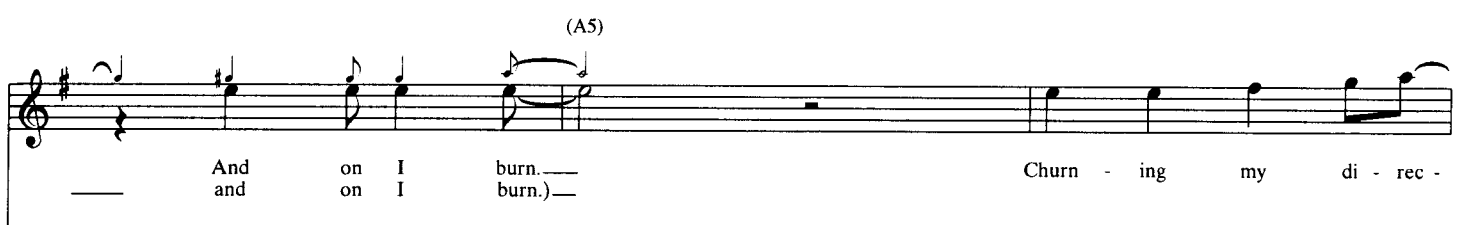
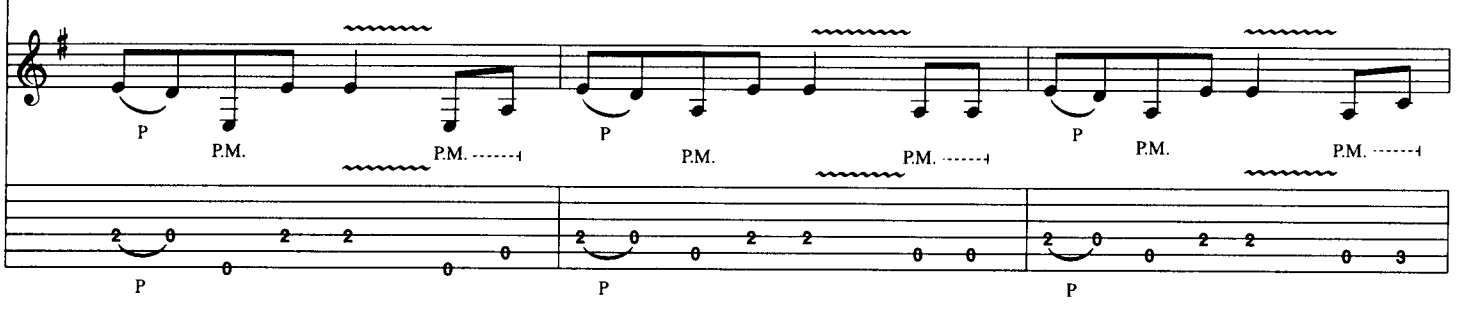
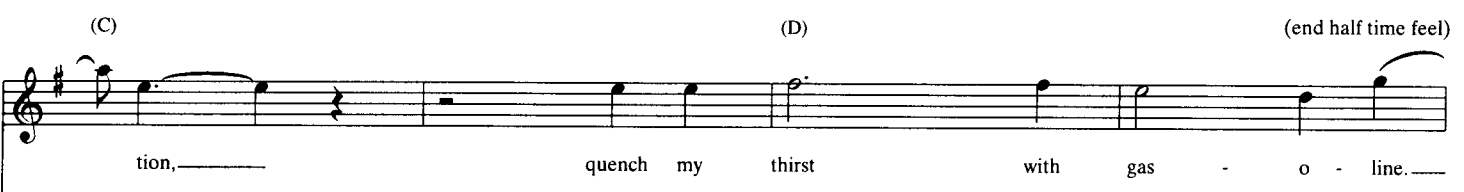
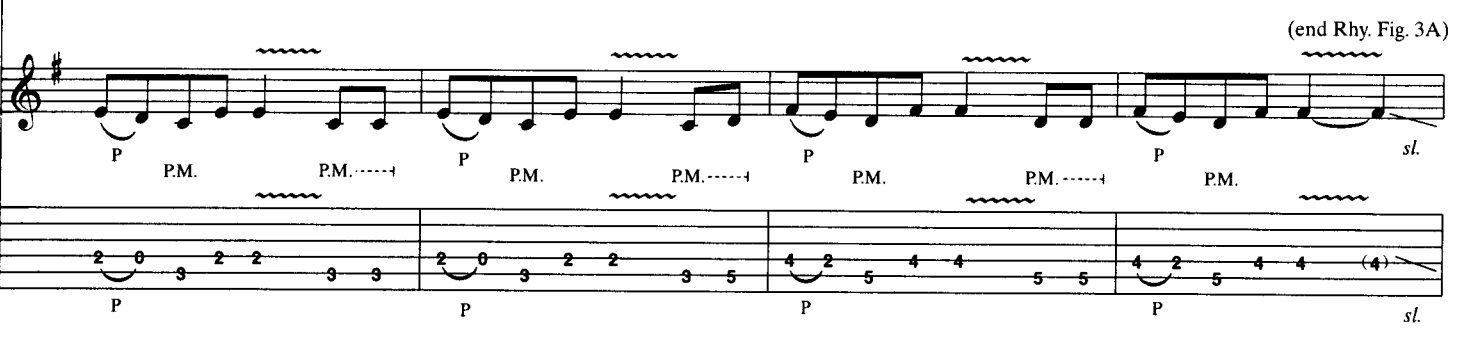
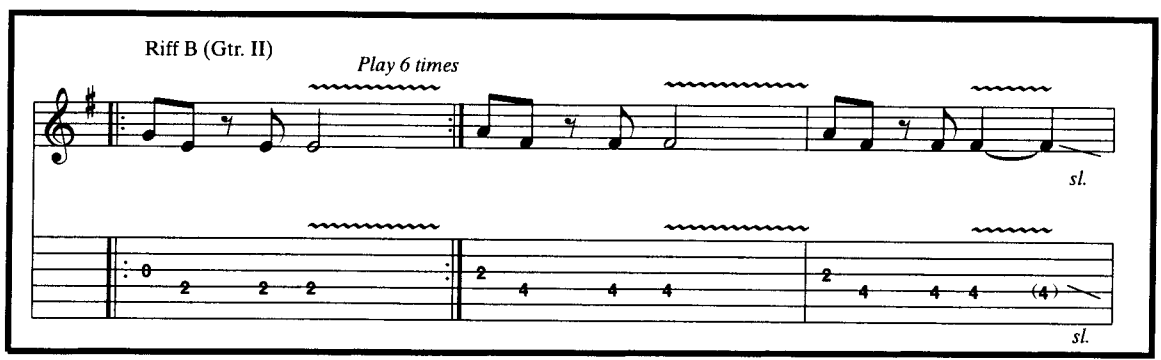
dist. tone

*Dist. tone

1. (G5) (A5) (G5) (A5) (end Rhy. Fig. 1A) 2. (G5) (A5) Rhy. Fill 1 (G5)

Half time feel
(A5)
Riff A
(end half time feel)
(end Riff A)

Half time feel
2nd, 4th Verses
E5
G5
E5
Gtr. I
hun - dred plus through black and white, ah.
4. See additional lyrics
Gtr. II
1/4
H
w/wah as filter
sl.
w/Rhy. Fig. 2 (Gtr. I)
E5
War horse,
B5
B♭5
A5
war - head. Fuck 'em, man, white - knuck - le tight
P
trem. pick
(wah off)
w/Riff A
(end half time feel)
through black and white.

N.C.(E5)
*Gtr. III
(Gtr. III out)
Gtr. II
Gtr. II
*Dist. tone
(end Rhy. Fig. 1B)
Rhy. Fig. 1B
Harm.
Harm.
Half time feel
Chorus
N.C.(E5)
(A5)
Ooh, on I burn.
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
(G6)
Fuel is pump - ing en - gines, burn - ing hard,

(A5)
w/Riff B
(E5)
loose
and
clean.
(Ooh,
(end Rhy. Fig. 3)
Rhy. Fig. 3A (Gtr. I)
(A5)
And
on
I
burn.
and
on
I
burn.)
Churn - ing my di - rec -
(C)
(D)
(end half time feel)
tion,
quench my thirst with gas - o - line.
(end Rhy. Fig. 3A)
Riff B (Gtr. II)
Play 6 times

w/Rhy. Fig. 1 (Gtrs. I & II)
(E5)
Gtrs. I & II
E5
To Coda
So gim - me fuel, gim - me fire, gim - me that which I de - sire.
w/Rhy. Fig. 1
Gtr. II
E5VII
sl.
w/Rhy. Fig. 1A (1¾ times) (Gtrs. I & II)
N.C.(E5)
6
Yeah.
w/Rhy. Fill 1
Half time feel
w/Riff A
(A5)
4
w/Rhy. Fig. 1 (Gtrs. I & II)
(E5)
D.S. al Coda
Coda
Half time feel
Ooh, yeah.
Interlude
N.C.
Gtrs. I & II
Rhy. Fig. 4
E5
N.C.
1.
E5
G5
(end Rhy. Fig. 4)
P.M.
2.
E5
Gtr. III
G5
mf
w/Rhy. Fig. 4 (2 times)
N.C.
Gtr. III
E5
Gtrs. I & II
*Gtr. III to left of slash.
N.C.
1.
E5
G5
2.
E5
G5
(Gtr. II out)

3rd & 4th times w/Fill 1
N.C.
Gtr. III
E5
N.C.
G5
N.C.
H
Gtr. I
P.M.
sl.
1.3.
G5
N.C.
2.
G5
4.
G5
1/2
w/Riff A
N.C.(A5)
Gtr. III
1/4
Fill 1 (Gtr. IV)
Full
dist. tone
w/wah as filter

Guitar solo
wRhy. Fig. 1A (2 times)
(end half time feel)
N.C.(E5)
White - knuck - le
tight.
Full
P
(G5)
(A5)
(E5)
sl.
H
8va
loco
Gtrs. I & II
E5
G5
P.M.
w/Rhy. Fig. 1A (last bar only)

w/Rhy. Fig. 1B

N.C.(E5)

Gtr. III

Full

P

(cont. in Fill 2)

Gtr. II

(cont. in slashes)

vib. w/bar

Half time feel
Outro
w/Rhy. Fig. 3 (Gtr. I) and Fill 2
w/Bkgd. Voc. ad lib (next 32 bars)
E5
A5
Gtr. II
Gim - me
Riff C (*Gtr. IV)
H
*Wah off
G5
A5
fuel,
gim - me
Full
P
(end Riff C)
sl.
w/Rhy. Fig. 3A (1st 7 bars only)
LWT-2
E5
A5
fi - re,
my
de -

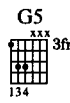
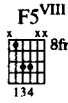
C5
D5
si - re.
sl.
P
P
sl.
w/Rhy. Fig. 3 (Gtrs. I & II)
*w/Riff C (1½ times)
N.C.(E5)
(A5)
Ooh, on I burn. Fuel is pump - ing en -
*w/slight variations ad lib
(G6)
(A5)
gines, burn - ing hard, loose and
w/Rhy. Fig. 3A and Riff B
(E5)
(A5)
clean. And on and on. Churn - ing my di - rec -
(Ooh, and on and on.)
(C)
(D)
tion, quench my thirst with
Gtr. IV
sl.
Rhy. Fill 2 (Gtr. I)
1/2
P

Additional Lyrics

3. Turn on beyond the bone.
   Swallow future, spit out home,
   Burn your face upon the chrome.
   Yeah, oh yeah.

4. Take the corner, join the crash.
   Headlights. (Head on.) Headlines.
   Another junkie lives too fast,
   Yeah, lives way too fast, fast, fast, woh. *(To Chorus)*

THE MEMORY REMAINS

Words and Music by
James Hetfield and Lars Ulrich

Full
H
P
3
*G
G/B
Rhy. Fill 1A
(Gtr. II)
E5
sl.
steady gliss.
(end Rhy. Fill 1A)
(Gtr. II cont. in slashes)
(end Riff A)
*Rhy. Fill 1 (Gtr. I)
Harm.
(8va)
(end Rhy. Fill 1)
Gtrs. I & II
let ring
*Chord is implied.
*Play w/slight variations ad lib when recalled (throughout).
1st, 2nd Verses
w/Riff A (2 times)
N.C.
1. Heavy rings on fingers wave, another star
2. See additional lyrics
*Voc. doubled an octave higher (next 9½ bars only).
Substitute Fill 1
(Resume Riff A)
denies the grave. See the nowhere crowd cry the
G
G/B
N.C.
nowhere cheers of honor. Like twisted vines that grow,
Fill 1
Gtr. II
Gtr. I

1st time substitute Fill 2 (Gtrs. I&II)
2nd time substitute Fills 2 (Gtr. II) & 2A (Gtr. I)
(Resume Riff A)
hide and swal - low man - sions whole, and dim the light
1st time w/Rhy. Fills 1 & 1A
2nd time w/Rhy. Fills *1A & 1B
G G/B E5
of an al - read - y fad - ed pri - ma don - na.
*Let E5 chord ring through entire 2nd bar; omit slide.
Chorus
D5 E5 N.C. E5
For - tune, fame, mir - ror vain, gone in - sane...
Rhy. Fig. 1 (Gtrs. I & II)
(end Rhy. Fig. 1)
P.M.
Fill 2
Gtr. II
Gtr. I
Full
H
Fill 2A (Gtr. I)
Full
H
Rhy. Fill 1B (Gtr. I)
sl.

w/Rhy. Fig. 1 (Gtr. I)
D5 G5 D5 G5 D5 E5 N.C. E5 *D5/E D5 E5 N.C. E5 D5/E
For - tune, fame, mir - ror vain,
Rhy. Fill 2
Rhy. Fig. 1A (Gtr. II)
P.M.
*E played by bass only.
1.
D5 E5 N.C. E5 D5 F5
w/Riff A
N.C.
gone in - sane, but the mem - o - ry re - mains.
(end Rhy. Fig. 1A)
Gtrs. I & II
Gtr. III
Full
dist. tone
grad. release
H
P.M.
G
G/B
Full
P

w/Rhy. Fill 1A
E5
Gtr. I
2.
D5 E5 N.C. E5 D5
gone in - sane...
1/4
*sl.
sl.
P.M.
*Continue sliding through 1st beat of repeat. (Gtr. III is then out.)
w/Rhy. Fill 3B
F5
G5
Dance, lit - tle tin god - dess.
Rhy. Fill 3A (Gtr. II)
(Gtr. II out)
(end Rhy. Fill 3A)
Rhy. Fill 3 (Gtr. I)
Full
(end Rhy. Fill 3)
Rhy. Fill 3B (*Gtr. IV)
let ring
mp
let ring
*Throughout song, Gtr. IV is processed through a pitch shifting effect which causes notes to sound an octave higher than written

D5
B5
E5
B5(add♭6)
da da da da da. Da da da da da da
Full
Gtr. V
sl.
H
Gtr. III
dist. tone

G5
D5
B5
E5
da, da da da da. Da da da
sl.
P
H

To Coda
B5(add♭6)
G5
D5
B5
da da da da, da da da da
(2nd time Gtrs. III & V out)
Full
sl.

Chorus
w/Rhy. Fig. 1 and Rhy. Fill 4
D5 E5 N.C. E5
Drift a - way,
da.
fade a - way,
lit - tle tin god - dess.
(Gtr. V out)
w/Rhy. Fill 2
D5 G5
w/Rhy. Fig. 1
Ash to ash,
dust to dust,
Gtr. III
w/wah as filter
Full
1/2
P
fade to black.
w/Rhy. Figs. 1 & 1A
For - tune, fame,
sl.
Rhy. Fill 4 (*Gtr. IV)
(Gtr. IV out)
let ring
*w/pitch shifting effect as before

w/Rhy. Fill 2
D5 E5 N.C. E5 D5 E5 N.C. E5 D5 G5 D5 G5
mir - ror vain,
gone in - sane...
sl.
1/2
P
(17) 16 15
12 14 14 14 14 12 14
14 14 12 12 14 12 14 14 12 14
w/Rhy. Figs. 1 & 1A
D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5
For - tune, fame,
mir - ror vain,
gone in - sane,
but the
H P
Full
Full
12 14 12 14 12 14 14 12
14 12 12 14 14 12 12
12 14 12 14 15 12 14
Gtrs. 1 & II
F5VIII
(Gtr. I cont. in notation)
mem - o - ry re - mains.
(Gtr. III out)
sl.
12

G5
Gtr. II
P.M.
Ash to ash, dust to dust,
Gtr. I
P.M.
*Voc. echoed by spoken voice (next 2¾ bars only).
**Gradually release P.M. (next 2 bars).
pick slide (steady gliss.)
fade to black, the mem - o - ries re - main,
Harm.
P.M.
Harm.
w/Riff A (1st 6 bars only)
N.C.
yeah, to this fad - ed pri - ma don -
w/Fill 3
F5
N.C.
na, yeah, yeah, yeah, hey, ah.
Gtr. III
w/wah as filter
P.M.
Fill 3
Gtr. II
H
Gtr. I
sl.
H
sl.
*Gtr. II to left of slashes.

Guitar solo
w/Riff A (1st 3 bars only)

N.C.

w/Fill 4

D5 E5

w/Riff A (1st 3 bars only)

N.C.

*Continue sliding through 1st beat of D.S. (Gtr. III is then out.)

Additional Lyrics

2. Heavy rings hold cigarettes
   Up to lips that time forgets
   While the Hollywood sun sets
   Behind your back.
   And can't the band play on?
   Just listen, they play my song.
   Ash to ash, dust to dust,
   Fade to black. *(To Chorus)*

Devil's Dance

Words and Music by
James Hetfield and Lars Ulrich

Riff A
(end Riff A)
1/4
Full
P.M.
H

Full
Gtrs. I & II
(Gtr. II cont. in slashes)
Gtr. II
Gtr. I
Fdbk.
(8va)
1/2
trem. bar
let ring
H
Fdbk. pitch: F♮

(Gtr. II out)
N.C.
Riff B
Fdbk.
(8va)
1/2
sl.
trem. bar
semi-
harm.
Fdbk. pitch: F

Gtr. II
E(♭5)
A5/E
Fdbk.
(8va)
(end Riff B) Riff B1
sl.
semi-
harm.

A5/E
E(♭5)
A5/E
E(♭5)
A5/E
⑥open E
sl.
P.M.
(end Riff B1)
1/4
sl.
1st Verse
⑥open E
(Gtr. II out)
N.C.(E5)
*G5/E
N.C.(E5)
G5/E
N.C.(E5)
P.M.
1. Yeah, I feel you too, feel those things you do.
Rhy. Fig. 2
*E played by bass only.
G5/E
N.C.
G5
N.C.
In your eyes I see a fire that burns to free the you
Full
(E5)
G5/E
N.C.(E5)
G5/E
N.C.
G5
that's want-ing through.
Deep in - side you know the

F♯5
N.C.
seeds I— plant— will grow.——
Riff C1
(end Riff C1)
Gtr. II
1/4
1/4
*w/octaver
sl.
(octaver off)
*Doubles an octave above.
Gtr. I
(end Rhy. Fig. 2) Riff C
(end Riff C)
P.M.
Chorus
B♭5
N.C.
G5
N.C.
One day you will see—— and
Rhy. Fig. 3A
P.M.
Rhy. Fig. 3
(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)
B♭5
N.C.
G5
N.C.
B♭6
dare to come down to me.
Yeah, come on, come on now, take the chance.
P.M.
sl.
N.C.
G5
N.C.
w/Rhy. Fill 1
(B♭)
N.C.
w/Riff B1
That's right. Let's dance.
(end Rhy. Fig. 3A)
Rhy. Fill 1A
w/octaver
1/4
(cont. in slashes)
(octaver off)
Rhy. Fill 1 (Gtr. I)

2nd, 3rd Verses
w/Rhy. Fig. 2
2nd time w/Fill 1 (2 times)
E5
Gtr. II
P.M.
2. Snake, I am the snake, tempt - ing that bite to
3. See additional lyrics
take.
G5
Let me make your mind, leave your - self be - hind.
(Hell, yeah, hell, yeah.)
E5
Be not a - fraid.
G5
(cont. in notation)
I've got what you need, your
Fill 1 (Gtr. III)
w/light dist.
1/2
grad. release
(end Fill 1)
*Vol. knob swells
F♯5
N.C.
w/Riff C
2nd time Gtr. II substitute Fill 2
hun - ger I will feed.
Gtr. III
(Gtr. III out)
Gtr. II
sl.
w/octaver
1/4
(octaver off)
Fill 2 (Gtr. II)
1/4
(octaver off)

Chorus
w/Rhy. Figs. 3 (3 times) & 3A
B♭5
N.C.
G5
N.C.
B♭5
One day you will see
and dare to come down to me.
N.C.
G5
N.C.
B♭6
N.C.
G5
N.C.
To Coda
Yeah, come on, come on now, take the chance.
Ha, ha.
That's right.
w/Rhy. Fills *1 & 1A
(B♭)
**w/Rhy. Fig. 1 and Riff A (both 2 times)
(E5)
Come dance, ah.
Yeah, come danc - in'.
*Substitute 1/4 rest for beat 4.
**Both gtrs. w/slight variations ad lib
Guitar solo
G5
Gtrs. I & II
P.M.
Gtr. IV
dist. tone
trem. bar
sl.
trem. bar
*For next 4 bars, Gtr. II plays beat 4½ w/P.M.; Gtr. I plays as written.
w/Rhy. Fig. 2 (1st bar only) (4 times)
E5
Gtr. II
P.M.
P.M.
*vib. w/bar
trem. bar
*Next 4 bars
P.M.
P.M.
trem. bar
trem. bar
trem. bar

Chorus
w/Rhy. Figs. 3 (3 times) & 3A

w/Rhy. Fill 2
A5
(Gtr. IV)
1/2
N.C.
*w/Riff B
sl.
8va
trem. bar
H
*w/slight variations ad lib
**Depress bar before striking note.
Gtr. II
P.M.
w/octaver
loco
slack
trem. bar
Rhy. Fill 2 (Gtr. I)

*w/Riff B1 (1st 3 bars only)
*Last note of 3rd bar is not tied.
*Notes indicated with an asterisk are fretted by R.H. reaching behind L.H.
(octaver off)
B♭5
A5
D.S. al Coda
(Gtr. IV out)
slack
trem. bar
Gtrs. I & II

Additional Lyrics

3. Yeah, I feel you too,
   Feel those things you do.
   In your eyes I see a fire that burns
   To free the you that's wanting through.
   Deep inside you know
   The seeds I plant will grow. *(To Chorus)*

THE UNFORGIVEN II

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

G Em Am C G Em
*Riff B1
Riff B
(end Riff B)
Gtr. V
Gtr. VI
dist. tone
1/2
Full
sl.
*Riffs B & B1 include Gtrs. V & VI.
***Gtr. V to left of slash.
(end Rhy. Fig. 2)
hold bend
**T = Fret ⑥ w/thumb.
1st Verse
*w/Rhy. Figs. 1A (4 times) & 2 (2 times)
Am C G *Em Am C
Lay be - side me, tell me what they've done. And speak the words I want to hear
(Gtrs. V & VI out)
*Play all gtr. parts w/slight variations ad lib when recalled (throughout).
*Chord name indicated by Gtr. IV; Gtr. III plays E (next 6½ bars only).
G Em Am C G Em
to make my de - mons run. The door is locked now, but it's o - pened if you're true.
*w/Riff A
Gtrs. III & IV
Am C G Em Am Cadd9
If you can un - der - stand the me, then I can un - der - stand the you.
*Allow beat 4½ of last bar to ring through 1st 2 beats of 2nd Verse.
G Em Am Cadd9 G Em

2nd Verse
w/Rhy. Fig. 2 (2 times)
Am
C
G
*E
Lay be - side me under wick - ed sky.
Rhy. Fig. 3 (Gtr. III)
(end Rhy. Fig. 3)
let ring
let ring
sim.
*Gtr. IV plays Em (next 6½ bars only).
w/Rhy. Fig. 3 (3 times)
w/Riff B1
w/Riff B (2 times)
Through black of day, dark of night, we share this par - a - lyze. The door cracks o - pen,
but there's no sun shin - ing through. Black heart scar - ring dark - er still, but there's no sun shin - ing through.
w/Riff C
Dm
Fadd2
Asus2
No, there's no sun shin - ing through. No, there's no sun shin - ing.
(Gtr. III out)
(end Rhy. Fig. 4A)
Rhy. Fig. 4A (Gtr. III)
Rhy. Fig. 4 (Gtr. IV)
(end Rhy. Fig. 4)
(Gtr. IV out)
*Riff C
Gtr. V
Gtr. VI
sl.
Full
1/2
(Gtrs. V & VI out)
*Continued from Riff B.
**Let fade over next 2 bars.

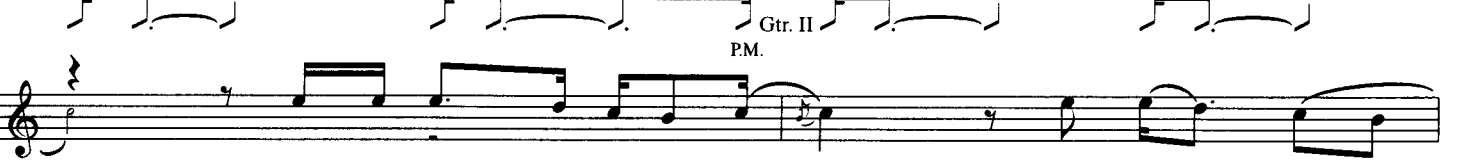
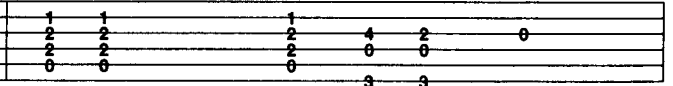
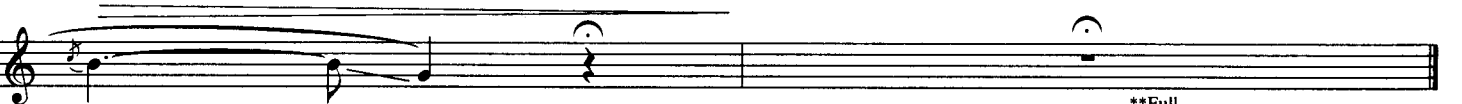
Chorus
Asus2 Am
Asus2
G/B
G/C Csus2
C5
*G/B
What I've felt,— what I've known.— Turn the pag - es, turn— to stone.— Be -
Rhy. Fig. 5 (Gtrs. I & II)
(end Rhy. Fig. 5)
P.M.
*B played by bass only.
w/Rhy. Fill 1A
G
N.C.
hind the door,— should I o - pen it— for you?— Yeah.
Rhy. Fill 1 (Gtr. I)
sl.
w/Rhy. Fig. 5 (1½ times)
What I've felt,— what I've known.— Sick and tired,— I stand— a - lone.— Could
w/Rhy. Fills 1 & 1A
you be there?— 'Cause I'm the one who waits— for you.— Or are you un - for - giv - en, too?—
Rhy. Fill 1A (Gtr. II)

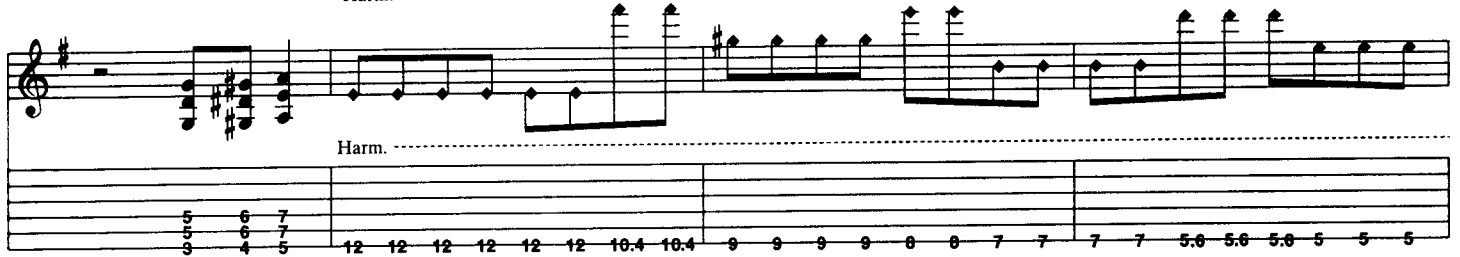
w/Rhy. Figs. 1 & 1A (both 2 times)
*w/Riff A
w/Riff A1
A5
C5
G5
E5
*Allow beat 4½ of last bar to ring through 1st 2 beats of 3rd Verse.
3rd Verse
Am
C
G
E
Come lay be - side — me.
This won't hurt, I swear. —
Rhy. Fig. 6A (Gtr. IV)
(end Rhy. Fig. 6A)
w/wah
*Bend towards floor.
Rhy. Fig. 6 (Gtr. VIII)
(end Rhy. Fig. 6)
clean tone
w/Rhy. Fig. 6A (2½ times)
— She loves me not, she loves — me still, — but she'll nev - er love a - gain. ——
(Gtr. VIII)
Riff A1 (Gtr. VII)
dist. tone

w/Rhy. Figs. 3 & 6 (both 2 times)
Am C E Am C
She lay be - side me, but she'll be there when I'm gone. Black heart scar - ring dark - er still.
(Gtr. VIII out) w/Rhy. Fig. 4A
G E Dm F
Yeah, she'll be there when I'm gone. Yeah, she'll be there when I'm gone.
Gtr. IV
P
sl.
w/slide
w/Fill 1
G F Asus2
Dead sure she'll be there.
Chorus
w/Rhy. Fig. 5 (1½ times)
Asus2 Am Asus2 G/B
What I've felt, what I've known.
(Gtr. III out)
w/o slide
G/C Csus2 C5 G/B Asus2 Am Asus2 G
Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?
w/Rhy. Fills 1 & 1A
G/C Csus2 N.C.
w/Rhy. Fig. 5 (1½ times)
Asus2 Am Asus2 G/B
Yeah. What I've felt, what I've known.
Fill 1
Gtr. V
Gtr. VI
1/2
(Gtrs. V & VI out)

G/C Csus2
C5
G/B
Asus2 Am
Asus2
G/B
w/Rhy. Fill 3
N.C.
w/Rhy. Fig. 1 (2 times) and Riff A
A5
(Gtrs. I, II & VII out)
G5
E5
Am
C
G
Em
Gtr. IV
mp
let ring
hold bend
Rhy. Fill 3 (Gtrs. I &II)
P.M.

4th Verse
w/Rhy. Fig. 2
Am C G Em
Lay be - side me, tell me what I've done.
Am C G Em
The door is closed, so are your eyes, but now I see the sun.
w/Rhy. Fig. 4
Dm Fsus2 G Fsus2
Now I see the sun. Yes, now I see it.
Asus2
Gtr. IV
(Gtr. IV out)
Chorus/Outro
w/Rhy. Fig. 5 (1½ times)
Asus2 Am Asus2 G
What I've felt, what I've known.
G/C Csus2 C5 G/B Asus2 Am Asus2 G/B
Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?
w/Rhy. Fills 1 & 1A
G/C Csus2 N.C.
w/Rhy. Fig. 5 (6 times)
Asus2 Am Asus2 G/B
Yeah. What I've felt, what I've known. So
G/C Csus2 C5 G/B Asus2 Am Asus2 G
sick and tired, I stand a - lone. Could you be there? 'Cause I'm the one who waits, the
G/C Csus2 C5 G
w/Riff D
Asus2 Am Asus2 G/B
one who waits for you, oh. What I've felt, what I've known.
Riff D (Gtr. III)
1.
2.
(Gtr. III out)
H
H
clean tone
H
H

G/C Csus2 C5 G/B Asus2 Am Asus2 G
Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?
G/C Csus2 C5 G Asus2 Am Asus2 G/B
oh. What I've felt, oh, what
(So I dub thee un - for - giv - en.)
G/C Csus2 C5 G/B Asus2 Am Asus2 G
I've known. I take this key and I bur - y it in you,
(Nev - er - be, nev - er me.)
Gtr. I substitute Rhy. Fill 2
G/C Csus2 C5 G Am G/B
Gtrs. I & II
grad. rit.
be - cause you're un - for - giv - en, too.
(Nev - er be, nev - er me.)
(Gtr. I cont. in notation)
Freely
Asus2 Am D5 A Am G
Gtr. II
P.M.
'Cause you're un - for - giv - en, too. Oh, oh, oh.
Gtr. I
G5
(Gtr. II out) Asus2 A
**Full
(Gtr. I out)
mp
grad. bend Full
*Vol. knob swell
**Bend towards floor.

BETTER THAN YOU

Words and Music by
James Hetfield and Lars Ulrich

1st Verse
G5 A5 G5 E E5 G5 G♯5 A5
Gtr. II
*P.M. P.M.
I look at you, then you me.
Rhy. Fig. 3 (Gtr. I)
(end Rhy. Fig. 3)
P.M. P.M.
*Play only lowest note of chord when P.M. is indicated (throughout).
w/Rhy. Fig. 3
Rhy. Fig. 3A
(end Rhy. Fig. 3A)
Hun - gry and thirst - y are we.
Rhy. Fig. 4A
G5 A5 C5 D5
sl.
Hold - ing the li - on's share, hold - ing the key.
Rhy. Fig. 4 (Gtr. I)
Full
*Play this bar w/slight variations ad lib when Rhy. Fig. 4 is recalled (throughout).
G5 A5 F5 G5x
(end Rhy. Fig. 4A)
Hold - ing me back 'cause I'm striv - ing to be... Bet - ter than
(end Rhy. Fig. 4)

Half time feel
Chorus
w/Rhy. Fig. 2 (4 times)
G5 E5 N.C. E5 N.C. G5 G♯5 A5 G5 E5 N.C.
Gtr. II substitute Rhy. Fill 1
E5 N.C. G5 G♯5 A5
you.
*(Bet - ter than you.)
Bet - ter than
*w/flanger (throughout)
(Resume Rhy. Fig. 2)
G5 E5 N.C. E5 N.C. G5 G♯5 A5 G5 E5 N.C.
Gtr. II substitute Rhy. Fill 1
(end half time feel)
E5 N.C. G5 G♯5 A5
you.
(Bet - ter than you.)
2nd Verse
w/Rhy. Fig. 3 (2 times)
G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G♯5 A5
Lock horns, I push and I strive.
Rhy. Fig. 5 (Gtr. II)
(end Rhy. Fig. 5)
let ring
P.M.
w/Rhy. Fig. 5
G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G♯5 A5
Some - how I feel more a - live.
w/Rhy. Figs. 4 & 4A
G5 A5 C5 D5
Bur - y the need for it, bur - y the seed.
Gtr. III
Gtr. IV
w/slide (both gtrs.)
Rhy. Fill 1 (Gtr. II)
P.M.

G5
A5
F5
G5
Bur - y— me deep when— there's no will— to be... Bet - ter than
(Gtrs. III & IV out)
Half time feel
Chorus
w/Rhy. Fig. 2 (4 times)
G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.
Gtr. II substitute Rhy. Fill 2
E5 N.C. G5 G#5 A5
you.
(Bet - ter than you.)
Ho, bet - ter than
(Resume Rhy. Fig. 2)
G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.
Gtr. II substitute Rhy. Fill 1
E5 N.C. G5 G#5 A5
you.
(Bet - ter than you.)
Bridge
A5 F#5 E5 F#5 N.C. A5 F#5 E5 F#5 E5 F5
Oh, can't stop this train— from roll - in'.
Rhy. Fig. 6 (Gtrs. I & II)
1/2
(end Rhy. Fig. 6)
Rhy. Fill 2 (Gtr. II)
let ring
P.M.

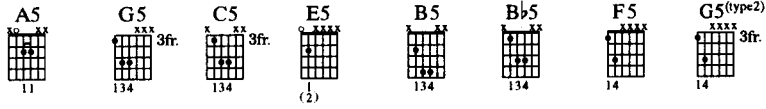
w/Rhy. Fig. 6
A5 F♯5
E5 F♯5
N.C.
A5 F♯5
E5 F♯5
E5
F5
Oh, yo, nothin' brings me down.
Oh, yo, you can't take it down.
w/Rhy. Fig. 7
B5 G♯5
*F♯5/G♯ G♯5
N.C.
B5 G♯5
F♯5/G♯ G♯5
No, can't stop this train from roll - in' on
No, nev - er stop this lo - co - mo - tion, on
Gtr. II
1/2
*Notes to right of slashes played by bass only.
To Coda
F♯5
G5
B5 G♯5
F♯5/G♯ G♯5
N.C.
and on, on. No, no. For -
and on and on and...
1/4
H
Rhy. Fig. 7 (Gtr. I)
1.
2.

(end half time feel)
Guitar solo
w/Rhy. Figs. 2 & 2A (both 4 times)
B5/G♯ G♯5 F♯5/G♯ G♯5 N.C. G5 G♯5 A5 *G5 E5 N.C.
ev - er on and on...
*Gtr. III
Gtr. III
Gtr. II
1/2
1/4
*w/o slide
*Chord names reflect Gtr. I (next 8 bars only).
Full
w/Rhy. Fig. 3 & 3A (both 2 times)
Rhy. Fig. 2A (Gtr. II)
P.M.
P.M.
P.M.

G5
A5
1/2
G5
E5
N.C.
w/Rhy. Figs. 4 & 4A (both 1st 7 bars only)
G#5
Full
C5
D5
F5
sl.
D.S. (half time feel) al Coda
Gtrs. I & II
*Ooh.
(Gtr. III out)
*Fade in.
Coda
(w/last 4 bars of Rhy. Fig. 7)
B5
F#5
No,
no.
B5/G#
F#5/G#
You can't bring me down... 'Cause I'm bet - ter than
1/4

Chorus
w/Rhy. Fig. 2 (Gtr. I: 7 times; Gtr. II: 2 times)
(end Rhy. Fig. 8)
Rhy. Fig. 8 (Gtr. III)
w/wah
you.
(Bet - ter than
w/Rhy. Fig. 8 (7 times)
G5 E5 N.C. E5 N.C. G5 G♯5 A5
Rhy. Fig. 2B (Gtr. II)
G5
⑥open
E E5
P.M.
you.)
Oh,
bet - ter than
you.
(end Rhy. Fig. 2B)
G5 G♯5 A5
w/Rhy. Fig. 2
*G5 E5 N.C. E5 N.C. G5 G♯5 A5
P.M.
(Bet - ter than you.)
Bet - ter than
*Chord names reflect Gtr. I (next 8 bars).
w/Rhy. Fig. 2B
G5 E5 N.C. E5 N.C. G5 G♯5 A5
w/Rhy. Fig. 2
G5 E5 N.C.
you.
(Bet - ter than you.)
w/Rhy. Fig. 2A
E5 N.C. G5 G♯5 A5 G5 E5 N.C. E5 N.C. G5 G♯5 A5
Bet - ter than,
bet - ter than,
(end half time feel)
G5
Gtr. II
⑥open
E E5
G5 G♯5 A5
P.M.
P.M.
bet - ter than,
bet - ter than
Gtr. I
P.M.

Free time
G5 G♯5 A5
G5
⑥open
E E5
P.M.
G5 G♯5 A5
G5
*Gtr. I
yeah.
Bet - ter than you.
Full
P
Full
sl.
H P
*Gtr. II strikes G5 chord on beat one and holds till otherwise indicated.
Oh, yeah.
Ha, ha.
rit.
A tempo
Gtrs. I & II
G5 G♯5 A5
G5
E5
(Gtrs. out)
w/sound effect
Bet - ter than you, ha!
3/4

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

In time, faster ♩ = 112
A5
Have - n't I seen you here be - fore?
1/2
H
E5
P.M.
(cont. in notation)
⑥open
B5 B♭5 A5 E
N.C.
Rhy. Fig. 1 (Gtrs. I & II)
1.
2.
B5 B♭5 A5 N.C.
(end Rhy. Fig. 1)
Rhy. Fill 1
B5 B♭5 A5 E5
*P.M.
*P.M. refers to Gtr. I only.
*As before

1st, 2nd Verses

2nd time w/Fill 1

N.C. B♭5 N.C. E5 N.C. B♭5 N.C. E5 N.C. B♭5 N.C.

1. Ooh, watch the pup - pets danc - in'. Yeah, see the
2. Ooh, play the game so nice - ly. Oh, check, it's

1/2 1/2 1/2

P.M. P.M. P.M.

Rhy. Fig. 3 (Gtr. I)
E5 N.C. Bb5 N.C. E5 N.C. Bb5 G5 F5 *E5 F5 E5 F5
yeah, and wear them in - to town.
yeah, with ser - pents I have found.
See you
(Gtr. I cont. in slashes)
(end Rhy. Fig. 2)
Gtr. II
1/2
P.M.
*Use alternate fingering (see frame).
(end Rhy. Fig. 3)
E5 F5 E5 F5 E G5(type2) E5
w/Rhy. Fig. 3
F5 E5 F5 E5 F5 E5 F5 N.C. G5(type2)
crawl - in'. See you crawl - in' in.
Riff A
(end Riff A)
sl.
Rhy. Fig. 3A
(cont. in notation)
E B5 Bb5 A5
Gtr. I
Chorus
A(#4) A5 A(#4) A5 Ab5 G5
Don't go look - in' for snakes, you might find them.
Rhy. Fig. 4
P.M.

G6 G(♯4) G5 G6 G(♯4) G5 G6 G5 D5 D♭5 C5 N.C. C5 B5 B♭5 A5
Don't send your eyes to the sun, you might blind them. Have - n't I seen you here
P.M. P.M. P.M.
*Note in parentheses played by Gtr. I only.
1.
N.C. A5 N.C. A5 B5 B♭5 A5 Gtr. II E
⑥open
be - fore? There ain't no he - roes here,
(Gtr. II cont. in slashes)
(end Rhy. Fig. 4)
Rhy. Fig. 4A (Gtr. I)
*P.M. P.M.
*P.M. refers to Gtr. I only.
w/Rhy. Fig. 1 (1¾ times)
N.C. B5 B♭5 A5 N.C.
no. No more.
Gtr. III
dist. tone
1/2 H 1/2 1/2 H
w/Rhy. Fill 1
B5 B♭5 A5 E5
2.
N.C. A5 B5 B♭5 A5 Gtr. II E
(cont. in notation)
⑥open
Hey, hey, hey. Have your he - roes dis - ap - peared?
1/2 (Gtr. III out) sl.
(Gtr. II cont. in slashes) Gtr. I
*P.M. P.M.
*P.M. refers to Gtr. I only.

Interlude
N.C.
Riff B (Gtrs. I & II)
Full
(end Riff B)
sl.
P

w/Rhy. Fill 2
B5 B♭5 A5 N.C.
Half time feel
w/Riff B (Gtr. I)
Gtr. II
Full
sl.
P

w/Rhy. Fill 2A
(end half time feel)
(A5)
Guitar solo
Gtr. III
1/2
Full
Gtr. II
sl.
P
Rhy. Fig. 5 (Gtrs. I & II)
(end Rhy. Fig. 5)

Rhy. Fill 2 (Gtr. I)
sl.
P.M.

Rhy. Fill 2A (Gtr. I)
sl.
P.M.

w/Rhy. Fig. 5 (2½ times)
P.M.
semi-harm.
w/Rhy. Fill 3
w/Rhy. Fig. 2
N.C.
E5
B♭5
G5
F5
Rhy. Fill 3 (Gtrs. I & II)

w/Rhy. Fig. 6
E5 F5
Gr. I
E5 F5
E5 F5
E5 F5
w/Rhy. Fig. 3 and Riff A (both 2 times)
E5 F5 E5 F5
See you
(Gtr. III out)
semi-harm.
E5 F5 E5 F5 N.C. G5 E5 F5 E5 F5 E5 F5 E5 F5 N.C. G5
w/Rhy. Fig. 3A (Gtrs. I & II)
N.C. B5 B♭5 A5
crawl - in'. See you crawl - in' in.
Chorus
w/Rhy. Fig. 4
A(♯4) A5 A(♯4) A5 A♭5 G5 G6 G(♯4) G5 G6 G(♯4) G5 G6 G5 D5 D♭5 C5
So don't go look - in' for snakes, you might find them. Don't send your eyes to the sun, you might blind them.
N.C. C5 B5 B♭5 A5 N.C. A5 N.C. A5 B5 B♭5 A5
w/Rhy. Fig. 4A (Gtrs. I & II)
B5 B♭5 N.C.
Have - n't I seen you here be - fore? No, there ain't no he - roes here.
Rhy. Fig. 6 (Gtr. II)

w/Rhy. Fig. 8
B5 B♭5 A5
B5 B♭5 A5
B5 B♭5 A5
B5 B♭5 N.C.
have - n't I seen you here be - fore?
And have your he - roes dis - ap - peared?
Don't send your eyes to the sun, you might blind them.
w/Rhy. Fill 5
Gtr. III
semi-harm.
Gtrs. I & II
Gtr. I
P.M.
Rhy. Fill 5 (Gtr. II)

Freely
E5
rit.
trem. pick
P.M.
P.M.
1/4
sl.
Full
Full
Full
Full
P.M.
Begin fade
Fade out
1/2
H
H P
grad. bend

CARPE DIEM BABY

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

1st, 2nd Verses
2nd time w/Fill 2 (3 times)
D5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 Dsus2 **E5 **F5 C5
Yeah.
1. Hit dirt, shake tree, split sky, part sea.
2. See additional lyrics
Full
P.M.
*Rhy. Fig. 1
(end Rhy. Fill 1)
(end Rhy. Fig. 1)
sl.
**Chord names reflect by Gtr. I only.
*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
w/Rhy. Fig. 1 (2 times)
D5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 C5
Strip smile, lose cool, bleed the day and break the rule.
Rhy. Fig. 1A (Gtr. I)
(end Rhy. Fig. 1A)
Fill 2 (Gtr. III)
Full
1½
let ring

D5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 C5
Live win, dare fail, eat the dirt and bite the nail.
sl.
P.M.
Pre-chorus
B5 B♭5 G5 F♯5 E5
*Bkgd. Voc. Fig. 1
(end Bkgd. Voc. Fig. 1)
(Ay.)
Then make me miss you.
Rhy. Fig. 2A (Gtr. I)
(end Rhy. Fig. 2A)
*Refers to upstemmed notes only.
**Sing harmony 3rd time only (next 4 bars).
Rhy. Fig. 2 (Gtr. II)
(end Rhy. Fig. 2)
w/Rhy. Figs. 2 & 2A
w/Bkgd. Voc. Fig. 1
B5 B♭5 G5 F♯5 E5
1. Vocal tacet
2. Oh, yeah.
3. Come on, come on.
*Sing upstem notes last time.
Then make me miss you.
D5 E5 F5 C5 N.C.(Em)
Gtrs. I & II

Chorus
Em
D/F♯
F/A
A5
N.C.(Em)
So wash your face away with dirt.
Rhy. Fig. 3A (Gtr. I)
(end Rhy. Fig. 3A)
let ring
P.M.
*Sing harmony 2nd & 3rd times only (next 4 bars).
Rhy. Fig. 3 (Gtr. II)
(end Rhy. Fig. 3)
w/Rhy. Figs. 3 & 3A (both 1½ times)
It don't feel good until it hurts.
To Coda
1.2. So take this world and shake it.
3. So take this world and shake it.
*Substitute cue notes 3rd time only.
Gtr. II
Cadd9
(cont. in notation)
Come squeeze and suck the day.
Come carpe diem, baby.
Gtr. I
N.C.
Rhy. Fig. 4 (Gtrs. I & II)
*Gtr. I plays lower note only; Gtr. II plays higher note only

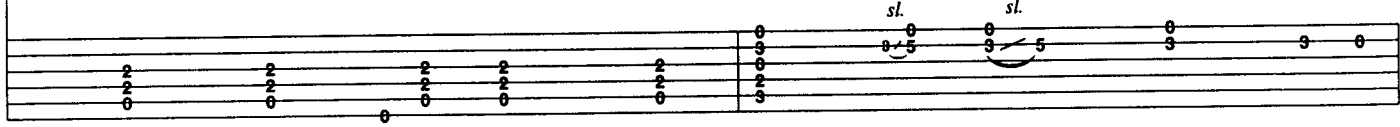
E5
N.C.
sl.
Full
(end Rhy. Fig. 4)
*As before
w/Rhy. Fill 1
w/Fill 1
Gtr. I
2.
N.C.
by,
yeah.
Ah,
ah,
yeah,
suck it.
Rhy. Fig. 5 (Gtrs. I & II)
1/2
grad. bends
(end Rhy. Fig. 5)
(E5)
D5
A5
C5
Fill 1 (Gtr. III)
dist. tone
*Vol. swell

(E5)
D5 A5 C5 N.C.
Rhy. Fig. 6
(end Rhy. Fig. 6)
Guitar solo
w/Rhy. Fig. 6 (4 times)
N.C.(E5)
Gtr. III
rake
(cont. on lower staff)
P.M.
Gtr. IV
dist. tone

(E5)
D5 A5
C5
N.C.
Full
1/2
H
sl.
w/Rhy. Fig. 7A (2 times)
B5
C5
Rhy. Fig. 7 (Gtr. I)
(end Rhy. Fig. 7)
(Gtr. IV out)
P.M.
Rhy. Fig. 7A (Gtr. II)

w/Rhy. Fig. 7
B5
(Gtr. III)
C5
B5
C5
B5
C5
B5
D5
A5
C5
N.C.
P.M.
w/Rhy. Fig. 5
N.C.
8va
Full
loco
E5
Gtr. II
*8va
Gtr. III
Gtr. IV
Gtr. IV
loco
Gtr. III
*8va refers to both gtrs.
Gtr. I
let ring

w/Rhy. Fill 2
N.C.
1/2
sl.
(Gtrs. III & IV out)
E5
N.C.
Gtrs. I & II
Full
*Gtr. I plays lower note only; Gtr. II plays higher note only.
w/Rhy. Fill 1
Gtr. I
*As before
3rd Verse
E5
D5
E5 F5 C5
w/Rhy. Figs. 1 & 1A (both 2 times)
D5 E5 D5 E5 F5 E5 N.C.
3. Live win, dare fail, eat dirt, bite the nail. Strip smile, lose cool,
Gtrs. I & II
Rhy. Fill 2 (Gtr. II)

D.S. al Coda
Dsus2
E5 F5
C5
D5 E5
D5 E5 F5 E5 N.C.
bleed the day and break - the rule.
Hug the curve, lose the time, tear the map and shoot - the sign.
Coda
Gtr. II
A5
Cadd9
Come squeeze and suck the day.
Gtr. I
sl.
A5
E
F5
P.M.
Come make me miss — you.
Come car - pe di - em, ba -
Outro
w/Rhy. Fig. 4
N.C.
by.
Come car - pe di - em, ba - by.
Gtr. III
1/4

Additional Lyrics

2. Draw lead, piss wine,
   Sink teeth, all mine.
   Stake fire, break neck,
   Suffer through this, cheat on death.
   Hug the curve, lose the time,
   Tear the map and shoot the sign. *(To Pre-chorus)*

BAD SEED

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

A5 G5 E5
Off the veil,— stand re - vealed.-
At the mer - cy, the cat is out.—
Show the cards,— bring it on,—
Drop the dis - guise,— spit it up,
sl.

Half time feel
A5 G5 E5 A5 C5
Gtr. II
— break the seal.—
spit it out.—
(Spoken:) Ladies and gentlemen, step right up and
(Spoken:) And now what you've all been waiting for. I give
1/2
Riff B (Gtr. I)
sl.

(cont. in notation)
A5 D5 C5
see the man who told the truth.
you he who suffers the truth.
(end Riff B)
sl.

1.
w/Rhy. Fig. 1 (3 times)
N.C. E5
N.C.
E5
N.C.
bad seed, the bad seed. Ah,
E5
N.C.
w/Rhy. Fills 1 & 1A
G5
A5
N.C.
chok - in'.
Yeah.
2.
w/Riff C (3½ times)
2nd time w/Fill 1
Rhy. Fig. 3 (Gtrs. I & II)
G5 E5
G5
A5
B♭5
bad seed, chok - in' on the bad seed,
ch - ch - chok - in', chok - in', chok - in' on the bad seed,
(end Rhy. Fig. 3)
A5
E5 G5 E5
P.M. P.M.
w/Rhy. Fig. 3
G5 E5
G5
A5
yeah.
yeah.
Off the veil, stand re - vealed, bring it on, break the seal.
Fill 1 (Gtr. IV)
1/4
1/2
Full
(Gtr. IV out)
Riff C (Gtr. III)
mf
dist. tone w/tremolo effect
let ring

w/Riff C1
To Coda
B♭5
A5
E5
G5
E5
G5
E5
Gtrs. I & II
At the mer - cy, cat is out, spit it up, spit it out. Spit it up, spit it out,

Guitar solo
w/Riff A (2 times)
Rhy. Fig. 4 (Gtr. II)
E5
A5
G5
E5
G5
spit it out now.
Gtr. IV
sl.
P
H
1/2
Full
sl.
H
dist. tone

(end Rhy. Fig. 4)
w/Rhy. Fig. 4
E5
A5
G5
E5
A5
G5
E5
A5
G5
E5
Full
H
1/2

Riff C1 (Gtr. III)
(Gtr. III out)
let ring

G5
E5
A5
G5
E5
A5
G5
Hap - py birth - day.
1/2
Full
H P
P
P
Full
Full
grad. bend
Full
Full

w/Riff B
Rhy. Fig. 5 (Gtr. II)
A5
C5
Full
Full
Full
H P
H P
Full

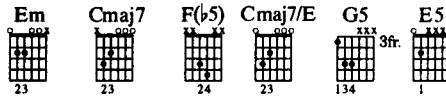
(end Rhy. Fig. 5)
A5
D5
C5
sl.
P
Full
P
Full
H P
sl.

Half time feel
Interlude
w/Rhy. Fig. 5 and Riff B
A5
C5
A5
D5 C5
Full
Full
2

*Lead voc. doubled on octave lower (next 10 bars only).

w/Riff D1
E5VII
D.S. (take 2nd ending) al Coda
w/Rhy. Fills 2 & 2A
G5
N.C. E5
Gtr. II
Swing the noose a - gain,
(Gtr. IV out)
let ring
(w/last 2 bars of Riff C1)
Gtrs. I & II
G5 E5
G5 A5 G5 A5
Outro
w/Rhy. Fig. 1 (1½ times)
N.C. E5
N.C.
E5
Coda
Spit it out, spit it out, spit it out now.
Ch - ch - chok - in' on the bad, bad, bad
Freely
E5
N.C.
Gtr. I
(Gtr. I out)
w/coughs
bad, bad, bad seed.
Gtr. IV
Fdbk.
(15ma)
Fdbk. pitch: G♯
Gtrs. I & II
(Gtr. I cont. in slashes)
Gtr. II
P.M.
Riff D1 (Gtr. I)
let ring

WHERE THE WILD THINGS ARE

Words and Music by James Hetfield,
Lars Ulrich and Jason Newsted

N.C.
E5
N.C.
G5
N.C.
E5
G5
(end Rhy. Fig. 2)
Rhy. Fig. 2A
Gtr. III
Gtrs. III & IV
P.M.
Gtr. IV
*P.M.
P.M.
*As before
1st, 2nd Verses
w/Rhy. Fig. 3A (10 times) (Gtr. III)
w/Rhy. Fig. 3 (9 times)
1. Steal dreams and give to you,
2. See additional lyrics
(end Rhy. Fig. 2A)
Rhy. Fig. 3 (Gtr. IV)
H P
Shop - lift a thought or two.
All chil - dren touch
the sun,
burn fin - gers one by one.
Rhy. Fig. 3A (Gtr. III)

Chorus
w/Rhy. Fig. 1
w/Bkgd. Voc. Fig. 1
Em
Cmaj7
C7
C
N.C.
So wake up, sleep - y one.
(Gtr. II)
w/Rhy. Fig. 1A (1st 2 bars only)
w/Rhy. Fig. 1A
w/Rhy. Fill 1
w/Rhy. Figs. 1 & *1A
It's time to save your world.
*Let last note ring for an additional 2¾ bars.(Gtr. II is then out.)
(end half time feel)
Gtr. I
3rd time to Coda II
1.2. You're where the wild things are, yeah. Toy
3. You're where the wild things are now. Toy
2nd time to Coda I
*w/Rhy. Fill 2
(Gtr. I out)
w/Rhy. Fig. 2
E5
F(♭5)
sol - diers off to war.
*1st time only, beat 4 doubled by Gtr. IV.
G5
w/Rhy. Fig. 2A
D.S al Coda I
Bkgd. Voc. Fig. 1
Play 3 times
Ah.
Ah.

Guitar solo
w/Rhy. Fig. 2 (1st bar only) (3 times) (Gtr. III)
Coda I
F(♭5) N.C. E5 N.C. F(♭5) N.C. N.C. F(♭5)
Gtr. V
sl.
dist. tone
w/wah as filter
(Gtr. V) N.C. E5 N.C. F(♭5)
w/Rhy. Fill 4
N.C. E5 N.C. G5 G(♭5)
grad. bend
Full
N.C. G5 G(♭5) N.C. G5 G(♭5)
hold bend
N.C. G5 G(♭5) N.C. G5 F5 G5
P
1½
Rhy. Fill 4 (Gtr. III)
Play 3 times
P.M.

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtr. III)
N.C.
E5
G5
Full
P
sl.
Gtr. III
(G5)
E
H
P.M.
w/Rhy. Fig. 4 (1½ times)
D5
C♯5
B♭5
w/Rhy. Fill 5
1/2
Rhy. Fill 5 (Gtr. III)

w/Rhy. Fig. 4 (1st bar only)
D5
C♯5
Em
Cmaj7/E
Gtr. III
(Gtr. III out)
Full
sl.
P.M.
w/Rhy. Fig. 5 (2 times)
N.C.
F(♭5)
E5
(Gtr. V out)
Rhy. Fig. 5 (Gtr. IV)
Rhy. Fig. 5A (Gtr. III)
mf
Gtr. IV
Bridge
w/Rhy. Fig. 5 (13 times)
w/Rhy. Fig. 5A (12 times)
You swing your rat - tle down.
(Spoken:) Hand puppets storm the beach.
Fire trucks trapped out of reach.
Call to arms the trum - pet sound.
Hand puppets storm the beach.
Fire trucks trapped out of reach.
All clowns reinforce the rear.
Toy hors - es start the charge,
Slingshots fire into the air.
All clowns reinforce the rear.
Slingshots fire into the air.
ro - bot chess - men
Stuffed bears hold the hill till death.
Crossfire from the marionettes.
Stuffed bears hold the hill till death.
stand - ing guard.
Crossfire from the marionettes.
We shall never surrender.
Gtr. III
Gtr. IV

Pre-chorus
w/Rhy. Fig. 4 and Fill 1 (both 3½ times)
D5 C♯5 B♭5 N.C. G5 D5 C♯5
All you chil - dren touch the sun. Burn your fin - gers
B♭5 N.C. G5 D5 C♯5 B♭5 N.C. G5
one by one. Will this earth be good to you,
w/Rhy. Fills 2 & *3A
Half time feel
D.S. al Coda II
D5 C♯5 Em Cmaj7/E
keep you clean or stain through?
*w/variations ad lib.
w/Rhy. Fill 2
(Gtr. I out)
Outro
w/Rhy. Fig. 2 (1st bar only) (Gtr. III: 5 times; Gtr. IV: 7 times)
Coda II
F(♭5) N.C. E5 N.C. F(♭5) N.C. E5 N.C. F(♭5)
sol - diers off to war, off to war, off to war.
Gtr. V
sl.
w/wah as filter
N.C. E5 N.C. F(♭5) N.C. E5 N.C. F(♭5)
H
Full
P

Additional Lyrics

2. Big eyes to open soon,
Believing all under sun and moon.
But does heaven know you're here?
And did they give you smiles or tears?
No, no tears. *(To Pre-chorus)*

Prince Charming

Words and Music by
James Hetfield and Lars Ulrich

C5
Full
1/4
P.M.
H H
P P
D5
1.
*(cont. in notation)
G5
A5
E
(end Riff A)
*Gtr. II doubles Gtr. I on repeat; slashes are omitted.
2.
Riff A1 (Gtrs. I&II)
E5
Gtr. II
(Gtr. II cont. in slashes)
Gtr. I
(cont. in notation)
pick slide
N.C.
Gtrs. I & II
let ring
sl.
1st Verse
**G5/E
1. There's a black cloud o - ver - head. That's me.
*Rhy. Fig. 1
*Play with slight variations ad lib when recalled (throughout).
**Notes to right of slashes played by bass only.
And the poi - son i - vy chokes

*w/Rhy. Fig. 1 (1st 7 bars only)
G5 E5 G5 G♯5 A5 E5 G5 E5
the tree. A - gain it's me. I'm the
(end Rhy. Fig. 1)
P.M.
P.M.
*1st chord is tied, not struck.
G5/E A5 E5 G5 E5 G5/E A5 E5
filth - y one on Bour - bon Street you walk on by.
G5 E5 G5/E A5 E5 G5 E5
I'm the lit - tle boy that push - es hard and makes
G5 G♯5 N.C. (A5)
them cry.
Gtrs. I & II
P.M.
P.M.
P.M.
2nd, 3rd, 4th Verses
*w/Rhy. Fig. 1
E5 G5 E5
2. There's a
3.4. See additional lyrics
P.M.
sl.
sl.
*On D.S. only, 1st chord is tied, not struck.
G5/E A5 E5 G5 E5 G5/E A5 E5
dirt - y nee - dle in your child. Ha, ha, stick me.

G5 E5 G5/E A5 E5 G5 E5 G5 G♯5 A5 E5
Emp - ty bot - tle still in hand, still dead, still me.
*w/Rhy. Fig. 1 (1st 7 bars only) (Gtr. I)
G5 E5 G5/E A5 E5 G5 E5
I'm the suit and tie that bleeds the street and still
Gtr. II
*1st chord is tied, not struck.
3rd time Gtrs. I & II substitute Rhy. Fill 4
G5/E A5 E5 G5 E5 G5/E A5 E5
wants more. I'm the for - ty - five that's in
G5 E5 G5 G♯5 N.C. (A5)
your mouth. I'm the dirt - y, dirt - y whore.
Gtrs. I & II
Rhy. Fill 4 (Gtrs. I & II)
G5 E5 N.C. G5 E5 N.C. (A5)
*Higher note played by Gtr. I only.

Chorus

*Gtrs. I & II

D5 C5

look it's me, the one who can't be free.

*Play w/slight variations ad lib on repeats.

D5 G5 A5 *E5

Much too young to fo - cus, but too old to see.

*Gtr. I plays E (⑥ open only).

w/Riff A (1st 7 bars only) (Gtr. I)

Gtr. II

D5 1st time Gtr. I substitute Fill 1 C5

Hey, look it's me, what no one wants to see.

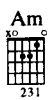
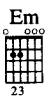
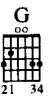
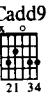
(Resume Riff A)

D5 (cont. on lower staff)

See what you've brought this world, just what you wan - na see.

A5/F♯
F♯5
A5/F♯5
A5
B5
F♯5
A5/F♯ F♯5
w/Rhy. Fill 2
A5
A♯5
B5
N.C.(E5)
Gtrs. I, II & III
(F♯5)
N.C.
(Gtr. III out)
Rhy. Fill 2 (Gtrs. I & II)

Hey, ma! Hey, ma! Look, it's me.—
*Gtr. I plays E (⑥ open only).
Outro solo
w/Riff A (Gtr. I)
Gtr. II
D5/E
C5/E
D5/E
w/Riff A (1st 7 bars only)
E5
(See right

D5
C5
Look up to me.
through me.)
(See right through me.)
Look up
w/Riff A
*w/Rhy. Fig. 1 (1st 6 bars only) (Gtrs. I & II)
E5
G5
G5/E
A5
to me.
Full
1/2
hold bend
w/wah as filter
*1st chord is tied, not struck.

Additional Lyrics

3. And he wants to be called father now.
Me again, me.
The marks inside your arm spell me,
Spell only me.
I'm the nothing face that plants the bomb
And strolls away.
I'm the one who doesn't look quite right
As children play. *(To Chorus)*

4. See the black cloud overhead.
(That's me.)
This poison ivy chokes the tree.
(Again it's me.)
And I'm the filthy one on Bourbon Street
You walk on by.
And I'm the little boy that pushes, pushes,
Makes them cry. *(To Chorus)*

Low Man's Lyric

Words and Music by
James Hetfield and Lars Ulrich

Dsus2
E5
G6
mm.
My eyes
(end Riff A)
*Substitute cue note when Riff A is recalled (throughout).
1st Verse
w/Rhy. Fig. 1 (2 times)
w/Riff A (4 times)
A
G6
seek re - al - i - ty,
my
Dsus2
E5
G6
fin - gers seek my veins.
There's a
A
G6
dog at your back step;
he must
Dsus2
E5
G6
come in from the rain.
I fall
A
G
'cause I've let go.
The
Rhy. Fig. 1A (Gtr. I)
P
sl.
let ring
let ring

D
E
G
net be - low has rot a - way. So my
P
(end Rhy. Fig. 1A)
sim.
w/Rhy. Fig. 1A
A
G
eyes seek re - al - i - ty, and my
D
E
G
(Gtr. II out)
fin - gers seek my veins.
Chorus
Rhy. Fig. 2 (Gtr. I)
*Am
Em
The trash fire is warm,
*For next 16 bars only, Gtr. III (acous.) strikes chords on beat 1 once every 2 bars and lets ring.
Am
Em
E G A C
but no - where safe from the storm.
A Am
G
And I can't bear to see what I've let me be,
*Gtr. III strikes Am on beat 1.
Cadd9
B5
(end Rhy. Fig. 2)
so wick - ed and worn.
w/Rhy. Fig. 2 (1st 14 bars only) (Gtrs. I & III)
Am
Em
Am
So as I write to you of what is

Em
N.C.
Am
done and to do,
may-be you'll un - der-stand
G
Cadd9
and won't cry for this man,
'cause low man is
(Gtr. III cont. in notation)
Rhy. Fig. 3
(Gtrs. I & III)
B5
open 2fr. 3fr. open
A B C A
due.
2fr.
B
B5
Gtr. I
(end Rhy. Fig. 3)
Please for - give me.
My eyes
Riff B (Gtr. III)
sl.
(cont. in slashes)
(end Riff B)
4 4 4 8 8 8 11 11 11 12 12 12
2 2 2 6 6 6 9 9 9 10 10 10
2nd Verse
w/Rhy. Fig. 1A and Riff A (both 2 times)
Rhy. Fig. 1B
(Gtr. III)
A
G
seek re - al - i - ty,
my
D
E
G
(end Rhy. Fig. 1B)
fin - gers feel for faith.
Touch
w/Rhy. Fig. 1B
A
G
clean with a dirt - y hand,
I
D
E
G
touch the clean to the waste.

Chorus
w/Rhy. Fig. 2
2nd time w/Rhy. Fill 3
Am
Em
The trash fire is warm,
*Rhy. Fig. 2A (Gtr. III)
let ring
let ring
*Play w/variations ad lib on D.S.

Am
Em
N.C.
but no - where safe from the storm.
Yeah.
sim.

Am
G
And I can't bear to see
what I've let me be,

Rhy. Fill 3 (Gtr. IV)
(Gtr. IV out)

Cadd9
B5
so wick - ed and worn.
(end Rhy. Fig. 2A)
w/Rhy. Figs. 2 & 2A (both 1st 14 bars only)
Am
Em
So as I write to you,
yeah,
Am
Em
N.C.
of what is done and to do,
oh yeah,
Am
G
may - be you'll un - der - stand
and won't cry for this man.
Cadd9
w/Rhy. Fig. 3
B5
'cause low man is due.
Gtr. III substitute Riff B
N.C.
B5
(Gtr. III out)
Please for - give me, yeah.
Interlude
w/Rhy. Fig. 1A and Riff A (both 2 times)
A
G
Please for -
Gtr. IV
w/light dist.
let ring
slight. vib.

Rhy. Fill 2
(Gtr. I)
E
G
(end Rhy. Fill 2)
D
fess all to the rain. But I
sl.
sl.
w/Rhy. Fig. 1A (1st 6 bars only)
A
G
lie, lie straight to the mir - ror, the one I've
let ring
sl.
w/Rhy. Fill 2
E
G
D.S. al Coda
D
bro - ken to match my face.
w/Rhy. Fills 1 & 1A
Coda E5
Outro
w/Rhy. Fig. 1 and Riff A (both 2 times)
A
My eyes
G6
Dsus2
seek re - al - i - ty, my fin - gers seek my veins.

Rhy. Fig. 1 (Gtrs. I & II)
N.C.
*D/E
*Dsus4/E
E5
D/E
Dsus4/E
sl.
P.M.
*E played by bass only.
G5
A5
D5
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (2 times)
Gtr. III
dist. tone
w/wah as filter
Fill 1

w/Rhy. Fill 3

A5 G5 N.C. E5 N.C. G5 A5 N.C.

— you once; — I'm oh — so bored — to death. —
tion's here — and gone, — gone, — yeah, gone a - gain. —

(end Rhy. Fig. 3A)

sl.

P.M. P.M.

sl.

Half time feel
Pre-chorus
w/Rhy. Fig. 4

D5 E♭5 N.C. C5 N.C. D5 E♭5 N.C. C5

— Ooh, — I hun - ger. —
Ooh, — I hun - ger. —

*Gtr. I

P.M. P.M.

*Play w/slight variations ad lib on repeat (next 6 bars only).

(end half time feel)
N.C.
D5
E♭5
N.C.
C5
N.C.
G5
I hun - ger. I eat.
Ooh, I hun - ger. I eat.
P.M.
P.M.
Chorus
A5
B♭5
N.C.
G5
N.C.
G5
N.C.
A5
B♭5
N.C.
G5
Born in - to at - ti - tude, a -
Rhy. Fig. 5 (Gtrs. I & II)
P.M.
P.M.
P.M.
P.M.
N.C.
G5
N.C.
A5
B♭5
N.C.
G5
N.C.
G5
N.C.
sleep at the wheel. Throw all your bul - lets in the
P.M.
P.M.
P.M.
P.M.
P.M.
A5
B♭5
N.C.
G5
1.
N.C.
G5
A5
fire and run like hell.
(end Rhy. Fig. 5)
P.M.
P.M.

N.C.
E5
Why cure the fe - ver? What ever hap - pened to sweat?
Rhy. Fill 4 (Gtr. I)
Full
(end Rhy. Fill 4)
sl. sl.
Rhy. Fill 4A (Gtr. II)
(end Rhy. Fill 4A)
w/Rhy. Fig. 1 (2 times)
N.C. D/E Dsus4/E E5
N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5
*w/Fill 1
*Substitute 1/2 rest for 1st 2 beats of 1st bar.
Gtr. II
2.
N.C. G5
2. Sup - pose I say and stand there.
Gtr. I
P.M.
*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in 1/8 note rhythm.

w/Rhy. Fig 5
A5
B♭5 N.C.
G5
N.C.
G5 N.C.
A5
B♭5 N.C.
G5
Born in - to at - ti - tude, t -
Gtr. III
mf
w/wah as filter
sl.
N.C.
G5
A5
B♭5 N.C.
G5
N.C.
G5 N.C.
wist moth - er tongue.
Throw all your bul - lets in the
To Coda
w/Rhy. Fills 4 & 4A
A5
B♭5 N.C.
G5
N.C. G5
A5
fire and run like hell.
Why
Rhy. Fill 6
w/Rhy. Fig. 1
E5
N.C.
D/E Dsus4/E
E5
cure the fe - ver? What ev - er hap - pened to sweat?
(Gtr. III out)
(end Rhy. Fill 6)

Half time feel

Interlude

E5

Gtr. II

Gtr. I

Gtr. III
A5
G5
N.C.
E5
N.C.
G5
A5
N.C.
E5
N.C.
A5
G5
N.C.
E5
N.C.
1/2
grad. bends
G5
A5
N.C.
Gtrs. I & II
E5
G5
Full
B5
C5
B5
C5
E5
sl.
G5
B5
D5
E5VII
P

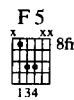
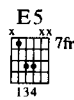
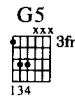
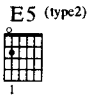
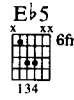
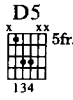
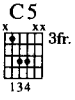
G5
A5
sl.
Just let me kill you for a smile. Just let me kill
P.M.
A5
G5
sl.
E5
you once for me; I'm bored to death.
P.M.
And sat-is-fac-tion this way comes. And sat-is-fac-
sl.
P.M.

w/Rhy. Fig. 3A
N.C.
E5
N.C.
A5
G5
N.C.
tion this way comes.
Sat - is - fac - tion's here and gone,
P.M.
sl.
E5
N.C.
G5
A5
N.C.
gone, gone a - gain.
P.M.
Pre-chorus
w/Rhy. Fig. 4
D5
E♭5
N.C.
C5
N.C.
D5
E♭5
N.C.
C5
Yeah, I hun - ger.
P.M.
D.S. (take 2nd ending) al Coda
N.C.
D5
E♭5
N.C.
C5
N.C.
G5
Ooh, I hun - ger. I eat.
P.M.

Coda
w/Rhy. Fill 6
N.C.
Why cure the fev - er? What ev - er hap - pened to sweat?
Gtr. I
Full
sl. sl.
Gtr. II
Ah.
Freely
G5
E5
Gtrs. I & II
(Gtr. II cont. in slashes)
P.M.
slight rit.

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

C5 D5 E♭5 E5 (type2) G5 B5 E5 F5

Moderate Rock ♩ = 108

Intro

4th time w/Fill 1A
N.C.
Riff A (Gtr. I)

2nd & 5th times w/Fill 1

Play 6 times
(end Riff A)

fade in
vib. w/bar

vib. w/bar

mp
sim.

**Riff A1
Gtr. II

Gtr. III
fade in
***

mp

*For next 7 bars only, gtrs. are not exactly in sync.
**Refers to both gtrs.
***Gtr. II to left of slashes.

w/Riff B (2 times) (Gtr. IV)
1st time w/Fill 1
2nd time w/Fill 1A
Riff B1 (Gtr. V)
1.
(end Riff B1)
D5
2.
1st Verse
D5
N.C.
E5
N.C.
E5
Yeah.
Dolls of voo - doo all
Rhy. Fig. 1 (Gtrs. IV & V)
N.C.
E5
N.C.
D5
w/Rhy. Fig. 1 (Gtr. V)
N.C.
E5
N.C.
stuck with pins, one for
Gtr. V
**(end Rhy. Fig. 1)
Gtr. IV
Gtr. IV
*Both gtrs.
**Rhy. Fig. 1 refers to both gtrs.
E5
N.C.
E5
N.C.
(D5)
each of us and our sins.

Pre-chorus
Rhy. Fig. 2A
(Gtr. V)
C5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5
So you lay us in a line. Push your pins, they make us
Rhy. Fig. 2
H P.M. P.M. P H P.M. P.M.
C5 D5 C5 D5 E♭5 D5
hum - ble. On - ly you can tell, in time,
P sl. H P.M. P.M. P P.M.
(cont. in notation)
(end Rhy. Fig. 2)
C5 D5 E F G
if we fall or mere - ly stum - ble.
(end Rhy. Fig. 2A)
H P.M. H sl.

Chorus
Em7
Rhy. Fig. 3B
(Gtr. VII)
E5(type2)
dist. tone
But tell me, can you heal what fa - ther's done or
Rhy. Fill 2A (Gtr. VI)
(end Rhy. Fill 2A)
Rhy. Fig. 3A
clean tone
let ring
let ring
Rhy. Fill 2 (Gtrs. IV & V)
(end Rhy. Fill 2)
Rhy. Fig. 3
Full
sl.
H
*w/wah as filter
*Gtr. V only
G5
D5
fix this hole in a moth - er's son? Can you heal the bro - ken worlds
let ring
let ring
sl.
Full
H

w/Fill 2
C5
B5
(end Rhy. Fig. 3B)
with - in? Can you strip a - way so we may start a - gain? Tell me,
(end Rhy. Fig. 3A)
Full
(end Rhy. Fig. 3)
H
w/Rhy. Figs. 3, 3A & 3B
E5 (type2)
G5
can you heal what fa - ther's done or cut this rope and
D5
let us run? Just when all seems fine and I'm pain - free, you jab an -
2nd time to Coda I; *3rd time to Coda II
*w/Riff B (2 times) & Fill 1
w/Rhy. Fill 1
C5
B5
N.C.
oth - er pin, jab an - oth - er pin in me.
*End half time feel
*Gtr. V: wah off
Gtr. V substitute Riff B1
w/Fill 1A
Yeah.
Fill 2
dist. tone

2nd Verse
w/Rhy. Fig. 1 (2 times)
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5
Gtr. V
Mir - ror, mir - ror, up - on the
D5 E5 D5 E5
sl.
wall, break the spell or be -
D5 E5 D5 E5 D5
Pre-chorus
w/Rhy. Figs. 2 & 2A
C5 D5 C5 D5
come the doll. See you sharp - en - ing the
E♭5 D5 C5 D5 C5 D5 C5
pins so the holes will re - mind us
D5 C5 D5 E♭5 D5 C5 D5 N.C.
we're just - a toys in the hands of an - oth - er. And in time the nee - dles
w/Rhy. Fills 2 (Gtr. V) & 2A
D.S. al Coda I
⑥open
E
Gtr. IV
turn from shine to rust. But tell me,
Coda I
N.C.(E5)
me. Yeah, jab it.
Gtrs. IV & V
1/2
trem. bar
0 (0) (0) (0)

*w/slight variations ad lib

N.C.
w/Rhy. Fill 3
w/Riff B (1½ times)
D5
N.C.
N.C.
D5
N.C.
8va
Gtr. IV & VII
loco
Gtr. VII (w/slide)
Gtr. IV & VII
Gtr. VII
Gtr. IV (w/o slide)
Gtr. IV
sl.
P
Rhy. Fill 3 (Gtr. IV)
H

Guitar solo
w/Rhy. Fig. 4 (4 times)
E5 F♯5 A5 F♯5 N.C.
E5 F♯5 E5 F♯5 N.C.
Full
8va
loco
sl.
w/o slide
w/wah as filter
grad. bend
Gtr. VII
Gtrs. IV & V
Rhy. Fig. 4 (Gtrs IV & V)

N.C.
Full
N.C.(E5)
(Gtr. VII out)
sl.
hold bends
P
(Gtr. V cont. in slashes)
trem. bar
P.M.
Gtr. V
Gtr. IV
(Gtr. V out)
Harm.
(Drums & bass)
N.C.
*Using a gtr. w/Les Paul–type electronics, set one vol. knob to zero and flick toggle switch to "on" position in rhythm indicated.
Interlude
N.C.
mf w/wah as filter
H
*w/Riff C (8 times)
*w/slight variations ad lib.
Riff C (Gtr. V)
mp w/wah as filter

1/4
Full
1/2
P.M.
sl.
H
Harm.
(8va)
P
(wah off)
f

Outro
w/Rhy. Fill 5 (8 times)

Coda II Em7 N.C. Em7 N.C.

— me, — yeah, — yeah. No more pins — in me, —

Rhy. Fig. 6 (end Rhy. Fig. 6)

Full

let ring

H